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THE HARROWER
BY HORATIO WALKER

GERMAN STONEWARE

THE most important pottery produced by Germany in earlier periods is the Rhenish stoneware of the sixteenth and seventeenth centuries. This industry has in part survived to our day, producing tasteless imitations of jugs and steins which, during the nineteenth century, figured largely in the dining-room decorations of

the middle classes. These misunderstood copies discredited for a time the original art, as was the case with the Renaissance furniture, in which for years so little interest was felt owing to the poor reproductions in household use. Only in recent years has a changing fashion done away with the false Renaissance style, and a real appreciation of Renaissance art in its original periods has been revived. This is also true of the German stoneware, which for several

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centuries held the prominent position in the art of ceramics to which it has of late been restored. This awakened appreciation is shown by the publication of an excellent book on the subject by O. v. Falke,¹ which corrects in many points the earlier work by

centuries we find the simple types, often a jug or a ewer, placed on a table. It is also found in the genre scenes of the seventeenth-century art, for instance, in the works of David Teniers, Gabriel Metsu, Gerard Terborch, and others, and as well in



CANETTE
ABOUT 1590-1600



SCHNELLE
ABOUT 1570-80



SCHNABELKANNE
ABOUT 1595

SIEGBURG STONEWARE

Solon,² and treats of the theme exhaustively.

The Rhenish stoneware holds the same position in the ceramic art of Germany that the Palissy and Henry II ware holds in France or the Majolica in Italy, except that it was an industry that catered to the daily life of the middle classes, while the Palissy and Majolica were mostly luxuries within reach of the rich only. The use of this stoneware, especially that of Cologne and Raeren, is proved by early Dutch and Flemish paintings, where in the primitive pictures of the fifteenth and early sixteenth

the great still life paintings of the Dutch, a fact which shows that the German ware was at that date an important article of export. Not only has it been found in the Low Countries, but just as frequently in England; as a result it was for a long time believed that this ware, especially the Cologne Bartman, was of English manufacture. Excavations on the sites of the original manufactories at Cologne and Raeren have settled the question in favor of Germany. Only an inferior quality of pottery, differing from the German ware, was made in a limited way, it would seem, in England and Flanders in imitation of the Cologne ware.

While in Italy, France, and Spain plates of most varied outlines were made, the

¹ Das Rheinische Steinzeug, Berlin, 1908, 2 vols.

² The Ancient Art Stoneware of the Low Countries and Germany. London, 1892, 2 vols.



JUG, WESTERWALD, SEVENTEENTH CENTURY



BARTMAN, FRECHEN, 1598



ANNULAR JUG, RAEREN, 1633



ANNULAR JUG, RAEREN, 1602

importance of the German stoneware lies in the development of different varieties of jugs, canettes, and steins. The simpler forms are found as early as the last centuries of the Middle Ages (fourteenth and fifteenth centuries). The decorated pieces first appear with the introduction of the Renaissance into Germany in the second quarter of the sixteenth century; and the richest style occurs at the end of the sixteenth century and the beginning of the seventeenth century, when the contemporary art of goldsmith and silversmith was at its height. The decoration seldom originated with the artist, as is also true of the Majolica ware. In Germany the designs, made after the prints of such "little masters" of the German school as Virgil Solis, Bartel Beham, and Theodore de Bry, were adapted to the various forms and executed in relief with quite as much skill as were the designs of Raphael and others applied by the artists of Urbino and Gubbio to their Majolica plates.

The Rhenish stoneware falls naturally into four groups: That of Cologne and the small town near it, Frechen. Here were made the well-known Bartman jugs with the round or pear-shaped body decorated on the neck opposite the handle with the head of a bearded man; here also were developed various beaker shapes and the baluster-shaped canettes called *schnelle*. The color is usually a deep chestnut brown, although about 1600 we find at Frechen large jugs with effective blue spots on the body, decorated with bearded faces and coats-of-arms. Of this type the Museum owns a good example, dated 1598, decorated with the profiles of Roman emperors and the crests of the German Empire and the County Cleve. It possesses also a small Bartman from Cologne. Both of these came from England where they had been attributed to English workmanship. In England, where the dotted ware of Frechen has found favor, are a number of pieces with English mountings.

The second manufacturing place is Siegburg near Bonn, perhaps the seat of the oldest industry in Rhenish stoneware. It can be traced back as far as the fourteenth century, but the development of the higher

class of pottery started only in the middle of the sixteenth century under the influence of the Cologne ware. This factory produced principally gray ware covered with so-called *schnelle*, a thin salt glaze. The best-known types are the tall, slender pints, which gradually narrow toward the top, canettes, and pilgrim-bottles, mostly decorated with figured scenes. The reliefs illustrate stories from the Bible or mythology or have simple vegetable decorations. They are sharper and more finely modeled than those of any other factory and the form is more charming and refined. There are four or five important masters known who worked from 1560-1600: the monogrammists F. T. and L. W., the three Knütgens, and Hans Hilgers. The Museum owns a fine *schnabelkanne* (canette with spout) probably by Christian Knütgen and a large *schnelle* by Hans Hilgers with him monogram H. H., showing the stories of David, Joseph, and Joshua, a replica of which is in the Berlin Museum.

The factory where the shape of the ware was developed with more sense for breadth and monumental style than in any other place was Raeren, a village near Aachen. The artists from Raeren imitated first Cologne and then Siegburg; and their best artist, Jan Emens, and the two Mennichen produced a brown ware in different kinds of jugs, somewhat in the Cologne style, but with more variety in form and greater simplicity of ornament. Later, the well-known blue and gray ware came into more general use, and complicated forms like the annular (ring-shaped) bottles show the beginning of the Baroque style. Two of the most important pieces of this latter type still in existence have recently been acquired by the Museum: a ring bottle by Tilman Wolf in the form of a single ring with an additional half ring at one side, dated 1602, the companion piece of which is in the Louvre, and a double-ring bottle with the coat-of-arms of Richwins van Essen, dated 1633.

The pottery made in the Westerwald, especially in the three villages of Grenzhäusen, Grensau, and Hoeher, is with few exceptions of still later date than that of the other factories. It closely resembles the work of the

other centers and is usually in blue, gray, and violet tones, in form and decoration corresponding to the Baroque period; the divisions by horizontal lines are less evident; ovals, circles, and the geometric ornaments, just as often incised as pressed on the surface, cover the body; figured scenes occur but infrequently, and the only re-

IVORIES

THREE recently purchased carvings in ivory, at one time in the Eugen Felix Collection,¹ are now on exhibition in Room 4 of the Wing of Decorative Arts. The most important of these is without doubt the top



MIRROR CASE, FRENCH, FOURTEENTH CENTURY

mains of naturalistic forms are flowers and branches varied with an occasional coat-of-arms. The industry flourished in the seventeenth century; in the eighteenth century the quality deteriorated as the output increased, the work showing a marked loss of refinement. The Museum owns a blue jug with purple spots, which represents the best period of the early seventeenth century ware.

W. R. V.

of a circular mirror case (diameter 5 in.), with four crouching dragons carved in complete relief and placed at equal distances around the edge of the case. The subject of the strong, crisply modeled relief in the

¹ See the catalogue of the collection, with an atlas, by Dr. A. von Eye and P. E. Börner: *Die Kunstsammlung von Eugen Felix, etc.*, Leipzig, 1880, pages 97, 99, and plate XXIV, 1 and 2. See also *Sale Catalogue of the Collections, Köln*, 1886.

circular field is an Assault on the Castle of Love by five armed knights on horseback. One of the knights, carrying a lance, raises his helmet to look up at the fair defenders of the castle. Of the other knights, three carry swords and one swings a club over his bared head. In the center of the composition rises the castle with battlemented walls and keep. This is defended by four ladies who shower down roses on the attacking knights, while the god of love from his high turret shoots an arrow into the throng below. At the right and left of the castle two heralds, barefooted and dressed as monks, seated on the boughs of trees blow on their long trumpets the call to surrender.

This mirror case belongs to a fairly large class of similar objects that are ascribed to French workmanship of the fourteenth century. It was toward the end of the thirteenth century, but more especially in the fourteenth, that secular subjects in ivory carving, such as the Assault on the Castle of Love and other scenes from famous romances or from the picturesque daily life of the time, began to rival to any extent the Biblical and hagiographic themes that had prevailed in the Romanesque period. The subject of the mirror case described above is a very common one in objects of this class. A closely analogous design is found on a mirror case in the South Kensington Museum (No. 9'72). The story of the Castle of Love is taken from the Romance of the Rose written about the year 1300 by Guillaume de Lorris and Jean de Meung, a

long allegorical poem which Chaucer made familiar in England by his translation.

The shape of these mirror cases is nearly always the same: a circular field, about four

to six inches in diameter, with four crochets of leaves, lions, or grotesque animals added at equal distances apart on the rim. The case inclosed a mirror of polished metal or of glass backed with lead, and was sometimes worn hanging by a gold or silver chain from the girdle.

Such mirrors are often mentioned in inventories of the fourteenth century. That the mirror was included among the expensive objects in ivory and metal necessary to the toilet of a high-born lady of this time, and that it formed an important item in the trousseau are shown in the following quotation from the lengthy *Miroir du Mariage* by Eustache Deschamps, *huissier d'armes* to Charles V.¹

Peigne, tressoir semblablement,
Et miroir pour moy ordonnez
D'Yvoire me devez donner,
Et l'estuy qui soit noble et genti
Pendü à chéannes d'argent.

The second ivory to be described is a double-toothed comb (height $4\frac{9}{16}$ in.; width, $5\frac{1}{4}$ in.), Italian, probably Florentine, work of the sixteenth century. The decoration consists of four scenes from the story of Joseph, arranged in panels and carved on both sides of the comb. The scenes are separated by pilasters, and are continued in the spaces above at both sides of the

teeth; the lower parts of the side fields

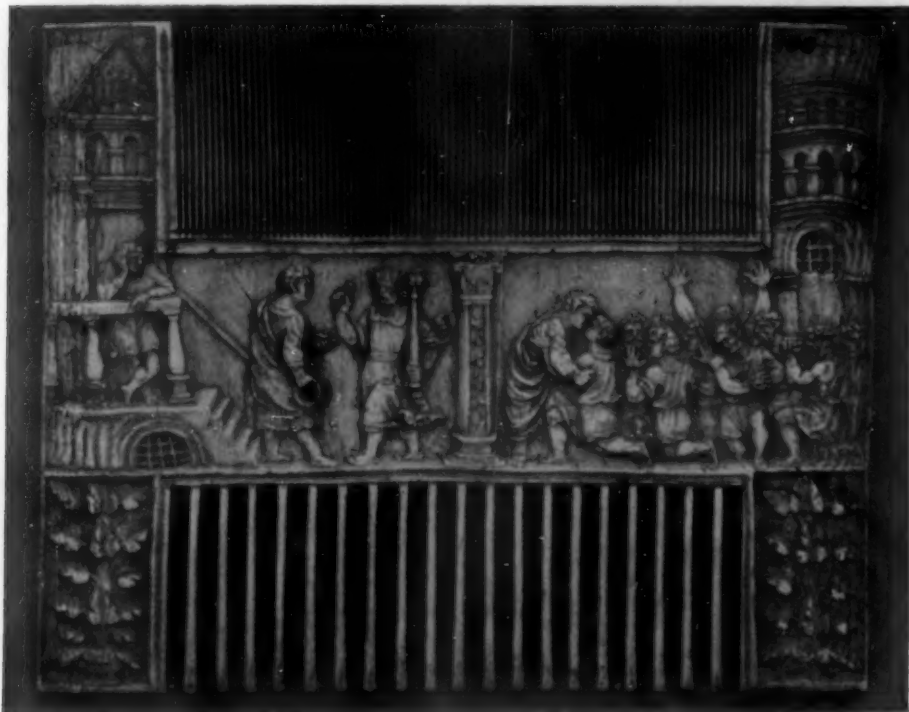
¹ Eustache Deschamps *Miroir du Mariage*. Edit. g. Reynaud, vol. IX, verse 1806 and following.



KNIFE CASE
FRENCH, 1574

are filled with grotesque and foliated ornaments. The episodes illustrated in the four reliefs are taken from the Book of Genesis, chaps. 42-45, in which are related the coming of Joseph's brothers from Canaan into Egypt to buy food in the years of famine, Joseph's reception of his brothers, and their final reconciliation. The sub-

To the same period, but somewhat later in the century, belongs the third ivory, a carved case for knife and sharpener. The refinement of the ornament and the graceful elongation of the figures, suggesting in a way the slender nymphs of Jean Goujon, would seem to indicate French workmanship, although often the distinction be-



COMB, ITALIAN, SIXTEENTH CENTURY

ject of the first relief is the measuring out of the corn and the filling of the sacks; of the second, the weighing of the purchase money which Joseph ordered on the departure of his brothers to be hidden in their sacks of corn. In the third scene, Joseph gives a steward his silver cup to be concealed in Benjamin's sack; and in the last, Joseph forgives and affectionately embraces his brothers. In their composition and drawing, these facily carved reliefs reflect the pseudo-classic elegance of the High Renaissance.

tween French and Italian work of this time is not easily made. The case or sheath measures $7\frac{5}{16}$ in. in height, and at its greatest width, 1 in. On the front the decoration consists of a group of three nude female figures representing the Graces; those at the side carry long olive branches; over the central figure is a small flying genius. Below this group is a panel bearing the date 1574, and a plain shield inclosed in a cartouche. On the back of the case is represented in somewhat lower relief a dancing satyr whose arms terminate in foliated

branches. The case was suspended from the belt by a cord passing through an animal mask carved in high relief above the satyr; below this figure is a small cherub head and other finial ornament.

J. B.

THE CROSBY BROWN COLLECTION



VIOLA D'AMORE
BY ANTONIUS AND
HIERONYMUS AMATI,
1615

SEVERAL additions have recently been made to the Crosby Brown Collection, of which special mention should be made. Among them are a viola d'amore, a viola da gamba, the gift of Mrs. John Crosby Brown, and a harp-lyre presented by Mr. W. H. Herriman.

The viola d'amore is a Cremonese instrument bearing the label: "Antonius & Hieronymus Fr. Amati, Cremonen. Andree fil. Fecit 1615." Andrea was the father of the Cremona School.

Hieronymus (Geronimo), the second son, who collaborated with his elder brother Antonio until the time of the latter's marriage, was the father of Nicola the Great, in whose workshop Guanarius and Stradivarius served their apprenticeship. At this period the viol, with its flat back and sloping shoulders had not yet been supplanted by the more delicately modeled violin. Monteverde, himself a native of Cremona, recognized the artistic possibilities of the violin, and employed it with the viol in the production of his opera *Orfeo* at the Court of Mantua in 1608; while in England it appeared in court music as early as the days of Henry VIII and Elizabeth.

The viola d'amore is an alto viol mounted with sympathetic strings of wire which are tuned to the diatonic scale and are placed

directly beneath the gut strings, passing under the finger-board to the peg-box. Despite the sweetness of its tone, this instrument fell into disuse during the eighteenth century and, although Meyerbeer and Berlioz attempted to restore it to its place in the orchestra, the former giving it a prominent solo part in the first act of the *Huguenots*, it is now obsolete and but rarely heard.

The present instrument has reddish-brown varnish and is mounted with modern strings. The finger-board is perhaps a later addition, but beneath it is the original sunken rose. The flaming sound-holes terminate in a scroll at the lower end. The bridge is modern.

The viola da gamba or leg viol is of English make and bears the label: "Henry Smith over against Hatton House in Holborn, 1629." It differs from the modern violoncello in the depth of the model, the flat back, and sloping shoulders; also in the number of strings, there being six instead of four. The instrument was placed between the legs when played and there was no support as with the cello. The back is beautifully grained maple outlined with purfling, which extends in crossbars through the center; the varnish is a rich golden brown, and the scroll resembles the Amati pattern in its charming lines. Beneath the finger-board (renewed) is a large geometric rose within a diamond-shaped frame of inlay. The sound-holes are C-shaped and the front is outlined with a double row of purfling. Of the maker there seems to be little available information, but the beauty of the instrument and its date lead one to infer that it is the Smith mentioned by Hart¹ and by Morris² "Smith, Henry, London: c. 1630. A maker of viols," and referred to by Thomas Mace³ in his *Musick's Monument* (1676) when he discourses Concerning the Viol in his fourth chapter as follows: "Your best Provision (and most Compleat) will be, a Good Chest of Viols; Six, in number; viz. 2 Basses, 2

¹ Hart, G.: *The Violin and Its Music*. London, 1881.

² Morris, Rev. W. Meredith: *British Violin Makers*, London, 1904.

³ Mace, Thomas: *Musick's Monument*, London, 1676.

Tenors, and 2 Trebles: All Truly and Proportionately Suited. Of such there are no better in the World than Those of Aldred, Jay, Smith, (yet the Highest in Esteem are) Bolles, and Ross (One Bass of Bolles's I have known Valued at £100). These were Old: but we have Now, very excellent Good Workmen, who (no doubt) can Work as well as those, if they be so well Paid for Their Work, as they were; yet we chiefly Value Old Instruments, before New: for by Experience they are found to be far the Best." A chest of viols was at this time considered a necessary adjunct to the household of every gentleman and chamber music was one of the popular diversions of the Court. In Shakespeare's day we read in *Twelfth Night* that one of the accomplishments of Sir Andrew Aguecheek was his ability to play "o the Viol de gambos," and during the reigns of Charles I and Charles II the accounts of the Court Chamberlains show that many musicians waited upon their Majesties and among them numerous performers upon the viol and violin. The indubitable Mr. Pepys also makes frequent reference to the musical gatherings of his day, and on the 17th of February, 1660, makes the following entry regarding his lute and his viol: "In ye morning came Mr. Hill ye Instrument Maker, and I consulted with him about ye altering my lute and my viall."

The harp-lyre is an unusually beautiful example. The instrument supported by two golden griffins rises from an octagonal wooden stand resting on four claw feet. The front panel is decorated with a large central medallion holding a group of musical instruments and olive branches in gilt, and on each side is a smaller one inclosing similar olive branches between a male and a female head shown in profile. Each corner panel has a lion's head and a floral pendant in gilt. The stand is also edged with an ornamental framework of wood carved in a wreath pattern embellished with brilliants, the front bearing the name of the maker; at each corner rises a gilded urn. The instrument is of the usual lyre shape, and is outlined in metal inlaid with brilliants. The sound-board has three open medallions, with beautiful miniatures

of figures with musical instruments. On each horn is an additional medallion with a graceful female figure in flowing draperies.



BASS VIOL, OR VIOLA DA GAMBA
BY HENRY SMITH, LONDON, 1629

The horns terminate in circular ornaments, one representing a blazing sun; the other, which holds the pegs of the bass strings, decorated with a crescent and stars. The lower part of the sound-board is ornamented with a tracery of graceful scrolls in

wood and brilliants and is also painted with festoons and butterflies. The curve between the horns holds an ornamental box with a putto on a dull blue background, bearing in one hand a wreath, in the other a flaming torch. There are 26 pairs of diatonic strings, each pair tuned in unison, and 6 pairs of bass strings; the former are fastened to metal pegs inserted in the upper part of the sound-board and pass over a divided bridge to pegs at the base. The

strings are raised a semitone by the depression of wire hooks which raise small wooden blocks against the strings. This device resembles that used on the Dital harp, an invention dating from about 1800. Various forms of this style of instrument were much in vogue from 1798 to 1830, especially in England. The donor of the present specimen purchased it in Italy about thirty years ago.

F. M.



HARP-LYRE
EARLY NINETEENTH CENTURY

BUSINESS METHODS
IN
THE METROPOLITAN MUSEUM
OF ART

A PAPER READ BEFORE THE AMERICAN
ASSOCIATION OF MUSEUMS IN
BOSTON, MAY 23, 1911

UNDER the Constitution of the Museum of which I shall speak, like other museums of its kind, no doubt, the action upon the bequest, gift, or purchase of objects of art is taken by the Trustees sitting in committees and approved by the entire Board. This necessitates a system of business in the executive offices which, with as little loss of time and energy as possible, shall be thorough and all-informing, if I may use this expression to mean the notification of a given action to all concerned—donor, vendor, curator, treasurer, registrar, photographer, sales department, and daily press. At just what point legitimate business methods become red tape has never been clearly defined, but doubtless a business house would place it where system ceases to show a profit. Surely neither such red tape nor slipshod, unbusinesslike methods of administration should be tolerated in a museum any more than in a factory, although this is a point which does not seem to have been considered worthy of much attention heretofore, if we judge by the literature on the subject.

By some, a system which in the telling may seem complicated, may be deemed unnecessary, but when it is remembered that in a large museum many different persons are affected by a single transaction, that the physical safety of the object is an important consideration in a building of long distances where many employees and visitors are coming and going, that thousands of objects are added in a year, and that hundreds of thousands of dollars are involved in these transactions, it will be seen that a careful and unvarying system must take the place of haphazard communications.

In the following statement I shall endeavor to explain a system which has been found to be necessary to meet the needs

both of the executive offices and of those persons whose work is governed by the action of the Trustees.

Gifts and bequests are usually offered by letter. This, when acknowledged by the Secretary, is copied and sent to the Chairman of the Committee of the Trustees concerned, with the statement that the objects offered will be examined by the Director and the Curator in whose department they would be included if accepted, and that a report of their recommendations will be sent to him later. The donor or representative of an estate is informed that the gift or bequest will be acted upon by the Trustees at their next meeting. Copies of the original letter are furnished to the Director and the Curator, who, after the object has been sent to the Museum, draw up their reports upon blank forms furnished by the Secretary, which with other similar forms are sent to the Chairman before the meeting of his committee.

If the object is accepted by the Trustees upon the committee's recommendation, a suitable acknowledgment is sent to the donor. Notification of this action is sent by the Secretary to the Curator and to the Registrar, who will already have received the object, giving a temporary receipt for it. At the time of the receipt of the object, the Registrar sends to the Secretary a card called from its color "the blue card," upon which he notes as much information concerning the thing itself as has come under his observation. The return of this card filled in with additional data furnished by the Curator serves as his notification of the Trustees' action. The Registrar then accessions the object in a volume which follows in its general arrangement the Accession Book perfected by libraries. The use of this kind of record, by the way, is rapidly being discontinued by the libraries that first adopted it and it is questionable whether the time spent upon it in museums is not unnecessary. The Registrar numbers the accession, his numbers running consecutively under the numeral indicating the year, and sends it to the photographer along with the blue card, keeping a copy for himself. Thus the blue card becomes what express companies call a "tracer."

The object is photographed in as many sizes as the importance of the subject, the needs of the sales department, and the demands of registration and cataloguing may require. When the photographs are made, the negative is registered by the photographer, the number of it being added to the blue card along with a print 4 x 5 in. which is pasted on the back, and both object and card are then returned to the Registrar. The card is then filed in the order of the Accession Book entry, the record being now completed by the photograph, and the object itself is delivered to the Curator, who, receipting for it, thenceforth becomes responsible for its safe-keeping and its display.

The system connected with purchases is somewhat more complicated since objects of this sort are of two kinds: those which are offered unsolicited and those which are brought to the attention of the Trustees by the Curators who desire their purchase. All objects offered for purchase are passed upon by the Curator and the Director, each of whom gives his recommendation on a blank form prepared in the Secretary's office from information supplied from the vendor's letter or by the Registrar, if the object is sent to the Museum on approval. Few of these unsolicited objects, however, are brought to the attention of the Committee on Purchases, because they are usually undesirable. In the course of a month fifty such letters, on the average, are acted upon without recourse to the committee. The objects recommended for purchase by the Curators and the Director are brought to the committee by the Secretary, who after the meeting indicates to Curator, Registrar, and Treasurer what action has been taken. The system of notification for the first two officers is the same as for gifts. To the last officer a card is sent giving facts

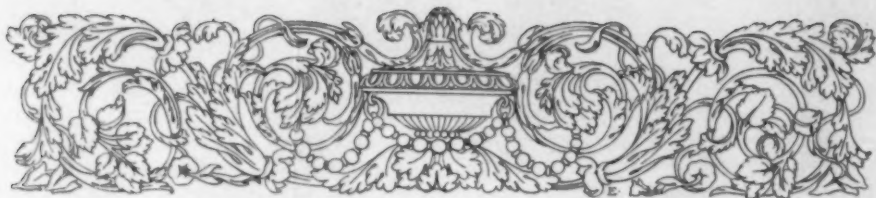
connected with the purchase, such as the price to be paid, and the fund out of which it is to be paid. This card with others of its kind arranged by classes serves as the Treasurer's voucher and aids him in making the correct entry in his books. The card remains in his office as an index to his ledgers.

While the blue card of accepted objects is still in the Secretary's office, its information is rearranged on a white card—so much of it, at least, as is needed—and this is submitted to the Curator for his emendations and corrections, when it becomes a catalogue entry for the new accession. Classed according to a system of classification, and with a photograph of the object pasted upon its verso, it is filed in a general catalogue. Copies of this card are given to the Curator of the department to which the object belongs, who in this way secures a catalogue of his own collections.

The usefulness of the blue card is not confined to the service which has been described. Unlike the proverbial rolling stone which gathered nothing in its career, the blue card accumulates data as it travels from department to department. Besides what has been enumerated, it furnishes information to the photographer for his records and to the sales department for its catalogues and labels. It gives to the BULLETIN its lists of monthly accessions and to the Annual Report its long list of the year's acquisitions.

An account of this system is given here not because it is considered a perfect one, but in the hope that it may be suggestive to other museums and, also, in order that it may provoke such criticism as may be helpful in its perfection. It is written down in order that it may serve as a record for any new museum about to grapple with the problems of organization.





ACCESSIONS AND NOTES

EXHIBITION OF COLONIAL SILVER AND PAINTINGS.—Beginning in October there will be held a loan exhibition of silver, chiefly of ecclesiastical plate, brought together by the Society of Colonial Dames of New York. The collection will embrace examples of the work of silversmiths of New York, New Jersey, Pennsylvania, and the South. Examples of the work of the New England silversmiths will be shown at the same time in the Museum of Fine Arts in Boston.

With the collection of plate will be exhibited examples of the work of Copley, Blackburn, and Smibert, which will be lent by various collectors. There will be catalogues of both collections.

RECENT ACCESSIONS OF SILVER.—Through the gift of Mrs. Stephen D. Tucker, in memory of her husband, the Museum has lately received a silver basin and ewer. The basin bears the London hall-mark for 1760 and the maker's initials, A. P., while the ewer is hall-marked 1768, with the maker's initials T. W. The ewer was evidently lost in some manner. It is very interesting to note the way in which the ornament on the basin was carried out on the ewer by the chaser.

Among the other recent accessions of plate is a covered, silver gilt beaker about fifteen inches high, circular, with hexagonal, rounded base, chased with pears, foliage, etc., in high relief, while around the cover and mid-band are conventionalized ornament. This beaker was made in Germany at Nuremberg at the end of the sixteenth century. The maker's initials are F. M., probably Friedrich Hildebrand.

Another important piece is a double or trussing cup of silver gilt made at Regensburg by Simon Fissinger (?) in the early seventeenth century. The two cups, similarly ornamented with richly embossed figures intermingled with conventionalized ornament, are contracted in the middle and supported on ornamental volutes. The foot of each cup is round and embossed in a similar manner.

There has also been added a little tankard of silver gilt made in Augsburg in the early part of the seventeenth century, its maker Abraham Riederer (?). The body is decorated with ornamental, interlaced straps with three heads and fruit; the top, with conventionalized fruit. J. H. B.

THE HARROWER, BY WALKER.—Through a misunderstanding, Horatio Walker's *The Harrower, Morning*, was reproduced in the July BULLETIN as one of the paintings given by Mr. George A. Hearn in memory of his son, the late Mr. Arthur Hoppock Hearn. It is true that this picture came to the Museum through the generous kindness of Mr. Hearn, but it was received earlier than his recent gift. The painting that should have been included in the Arthur Hoppock Hearn Fund is *The Harrower*, which is shown on the cover of the present BULLETIN. The two paintings hang together in Gallery 14.

A SNOW SCENE BY BEERSTRAATEN.—A characteristic work by Jan Beerstraaten, *A Snow Scene*, has been purchased by the Museum, and may be seen during August in the Room of Recent Accessions. It shows a view of the outskirts of a Dutch town. In the center is a church, and by it

a frozen river on which many people are skating.

Jan Beerstraaten was born in Amsterdam in 1622 and died there in 1666. His favorite subjects were winter scenes, marines, and views in towns, always with groups of small figures.

B. B.

THE LIBRARY.—The additions to the Library during the past month were one hundred and sixty volumes, divided as follows:

By Purchase.....134
By Gift.....26

The names of the donors are Mr. Henri Baudoin, Mr. John H. Buck, Mr. William Bailey Faxon, Messrs. Harper Bros., Mr. George A. Hearn, Mr. Hugo Helbing, Mr. J. Pierpont Morgan, Mr. Bernard Quaritch, Mr. Edward Robinson, Mr. P. F. Schofield, Mr. George Cameron Stone, and Mrs. Emily Noyes Vanderpoel.

The Library has been enriched by a generous gift from Prof. D. Cady Eaton of Yale University, New Haven, Conn., of one hundred and forty-two volumes relat-

ing to the History of Art, thirty-four engravings after Italian paintings, and about three thousand photographs, including views of Egypt, paintings and sculptures of antiquity, and many reproductions of the works of individual artists of the Middle Ages, the Renaissance, and modern times.

The attendance during the month was 495.

ATTENDANCE.—The attendance at the Museum during May and June was as follows:

MAY—1911	JUNE—1911
18 Free days... 28,872	17 Free days... 22,359
4 Evenings... 981	4 Evenings... 899
4 Sundays... 22,680	4 Sundays... 14,537
9 Pay days... 3,474	9 Pay days... 3,185
56,007	40,980

VISIT OF COLUMBIA STUDENTS.—The students of the Summer Session of Columbia University, about two hundred in number, visited the Museum in a body on July 12th and were shown the collections by members of the staff.

COMPLETE LIST OF ACCESSIONS

JUNE 20 TO JULY 20, 1911

CLASS	OBJECT	SOURCE
CLOCKS, WATCHES, ETC.	†Sheraton bracket clock, maker, Joseph Bell, London; Sheraton bracket clock, maker, J. Oliver; Sheraton barometer, maker, F. Watkins, London; inlaid barometer, English, eighteenth century.....	Purchase.
DRAWINGS..... (Floor II, Room 25)	Original drawing for his last painting, <i>Le Proces Steinheil</i> , by Jean Veber.....	Purchase.
FURNITURE AND WOODWORK.	†Hipplewhite card table, gate-legged table, spinning wheel, inlaid work-box, iron casket inclosing ten small drawers, twofold screen with ivory posts, English, eighteenth century.....	Purchase.
GLASS, STAINED.....	†Two circular stained glass window panels, German, about 1500.....	Purchase.

† Recent Accessions Room (Floor I, Room 3).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
MEDALS, PLAQUES, ETC. (Floor II, Room 23)	Bronze medal, commemorative of the two hundred and fiftieth anniversary of the first settlement of the Jews in the United States, by Isadore Konti, New York, 1905. . .	Gift of the Sculptor.
MISCELLANEOUS.	†Coat-of-arms of rolled cardboard, basket and tea-caddy of straw marquetry work, English, eighteenth century.	Purchase.
SCULPTURE.	†Bronze statuette, The Bather, by Richard E. Brooks.	Purchase.
	†Bronze statuette, Song of the Wave, by Richard E. Brooks.	Purchase.
	†Stone bas-relief with Saints Peter, John, and Paul, Italian, fifteenth century.	Purchase.

LIST OF LOANS

JUNE 20 TO JULY 20, 1911

CLASS	OBJECT	SOURCE
CERAMICS. (Floor II, Room 6)	Club-shaped coral vase, K'ang-hsi period (1661-1722); pair of decorated pheasants, K'ien-lung period (1736-1795), Chinese.	Lent by Mr. J. Pierpont Morgan.
FURNITURE AND WOODWORK. (Floor I, Wing F)	Carved wood cabinet, French, Renaissance period.	Lent by Mr. J. Pierpont Morgan.

† Recent Accessions Room (Floor I, Room 3).



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

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The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.